

FOTO HAUS 2021

FONDATION
MANUEL RIVERA-ORTIZ

FOTOHAUS co **FONDATION MANUEL RIVERA-ORTIZ**
18, rue Calade, 13200 Arles

LES RENCONTRES DE LA PHOTOGRAPHIE 2021
PROGRAMME ASSOCIÉ

A project by ParisBerlin>fotogroup

PRESSE KIT

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Persona

"A persona is not what someone is in reality, but what he or she and others think they are." – Carl. G. Jung

A persona is the mask worn by any individual to meet the requirements of social life. The FOTOHAUS 2021 theme asks the following questions: how to talk about humans in society? How are they allowed to show themselves in the eyes of others and themselves? How Persona thus explores an individual's facets to themselves and their environment, be it geographical or social. The exhibition places an infinite mirror before the real being's profound solitude in the city-world (*Metropolis*, Barbara Wolff) and the share of irreducible shadow that is asserted in gender (Anno Wilms, Collection Regard) and eroticism (*Behind Desire*, Chaussee 36).

Becoming actors of their own lives, social creatures create fiction to find their place, express their desires and tame the fears instilled in them by their environment (*D'ici, ça ne paraît pas si loin*, LesAssociés Collective) or that they undergo through expressions of violence or exultation (*American Mirror*, Philip Montgomery – Deutsche Börse Photography Foundation).

The present health crisis symbolizes the physical prevention of living together and life in society. Behind the mask the persona is no longer

together and life in society. Behind the mask the persona is no longer a place of being: we are facing the void and the lack of the social game, an alibi of our existence and the rules that govern it (*Sauver les Corps*, ParisBerlin Fotogroup/Le-Associés).



© Anno Wilms | Collection Regard



Tono Stano, Man in a Frame, 1991 © the artist, Courtesy the artist
CHAUSSEE 36

FOTOHAUS | PARISBERLIN is an exhibition concept that was brought to life during the "Rencontres in Arles" in 2015 to highlight the Franco-German photography scene and create a space for institutions, photographers, galleries, collectors, agencies and publishers to enter a dialogue and build synergies. In addition to exhibitions, FOTOHAUS offers an extensive accompanying programme.

The ParisBerlin>fotogroup – a not-for-profit association founded by Christel Boget, the exhibition's curator – is a platform that has spent the past 20 years showing and promoting contemporary photography on both the Paris-Berlin corridor and throughout Europe. Since 2001 the ParisBerlin>fotogroup association, based in France and Germany, has accrued expertise in the organization of exhibitions and events. It has mobilized numerous photographic authors and institutions in the pooling of their funds and of specific creations with a view to documenting specific themes. The works by photographers, selected according to carefully chosen themes, are disseminated in the form of screenings, exhibitions, publications.

PRESENTED PHOTOGRAPHERS

Chaussee 36

Gilles Berquet, De Gambs,
Natalia Dymkowski,
René Groebli, Heinz Hajek-Halke, Eva Ionesco,
Jean-François Jonvelle, David Pisani, Herb Ritts
Tono Stano, Miriam Tölke etc

Collection Regard

Hein Gorny, Anno Wilms, Barbara Wolff

Deutsche Börse Photography Foundation

Philip Montgomery

Freundeskreis Willy-Brandt-Haus

Sauver les corps



© Torsten Schumann

LesAssociés

Alexandre Dupeyron, Élie Monferier,
Joël Peyrou, Sébastien Sindeu,
Olivier Panier des Touches

ParisBerlin>fotogroup

Holger Biermann, Chiara Dazi,
Anton Roland Laub, Sebastian Rosenberg,
Renko Recke, Torsten Schumann,
Andreas Trogisch



© Barbara Wolff | Collection Regard

Photobook store l'Ascenseur Végétal

PROJECTIONS KINOHAUS

ARTE

Documentaires

Ostkreuz Agentur

Films photographiques

Behind Desire - Shadow Self

Gilles Berquet, De Gambs, Natalia Dymkowski, René Groebli, Heinz Hajek-Halke, Thomas Hodges, Eva Ionesco, Jean-François Jonvelle, Maria La Sangre, David Pisani, Herb Ritts, Tono Stano, Felicia Scheuerecker, Miriam Tölke



Heinz Hajek-Halke, Die üble Nachrede, 1932 © Heinz Hajek-Halke, Courtesy CHAUSSEE 36



Natalia Dymkowski, Untitled, 2020 © Natalia Dymkowski, Courtesy the artist

On the occasion of the project *Persona* of FOTOHAUS, CHAUSSEE 36 presents a selection of works of its group exhibition *EROS & PHOTOGRAPHY - Part I: Behind Desire*, seeking to introduce eroticism, the Art of Desire, and to examine its different facets in artistic photography.

The *Persona*, described by Carl Gustav Jung as a system of behaviors dictated by society, leading us to conform to certain norms, seems to be the antithesis of eroticism. Linked to our most intimate fantasies, eroticism does not belong to the basis of our traditional values. It is even and still today the subject of taboo and is regularly confused with nudity, sex and pornography. What value does eroticism have?

Between games of seduction, fantasies, dreams, and transgressions, how does the individual manage to free himself from his social mask and to blossom? We will have to seek the *Shadow Self*, a notion opposed to the *Persona*, which includes all the facets of the personality repressed or rejected by the *Ego*, to unveil the multiple faces of *Eros*.

Goddess of the soul and wife of the god of love, *Psyche* is at the heart of desire, relying on her most beautiful ally: imagination.

On the occasion of the exhibition, a part of the CHAUSSEE 36 Collection specializing in nude and erotic photography will be shown for the first time in France.

This exhibition does not lift a veil on eroticism by illuminating it only under an aesthetic aspect, but allows the visitor place for an encounter with his own *Eros*, beyond gender and sexual orientation.

“Eros is a mighty daemon”, as the wise *Diotima* said to *Socrates*. We shall never get the better of him [...]. He is not the whole of our inward nature, though he is at least one of its essential aspects.” Carl Gustav Jung, *Psychology of the Unconscious*, 1916.

A book is published on the occasion of the exhibition (limited edition of 500 copies, English).

Curator : Mathilde Leroy

Identity and Mask

Anno Wilms



The work of the Berlin photographer Anno Wilms, who was born in 1935, is located in the area of tension between identity and self-portraiture, which the term "persona" already implied in ancient theater. The actors' masks seemed to be able to express feelings more succinctly, perhaps even more truthfully, than purely human facial expressions.

Anno Wilms' main interest was always the human being. In doing so, she was drawn to those „antiheroes“ who are classified by psychologist Jolande Jacobi as avengers, martyrs or outcasts. Social minorities such as the European Roma, the Rastafarians in Jamaica or the Bedouins in Israel and Egypt are seen as dignified, traditional and self-imaging, but also vulnerable.

The motif of the mask becomes most evident, however, in the pictures taken at the end of the 1970s in the famous West Berlin night clubs Lützower Lampe, Chez Romy Haag and Chez Nous, where Anno Wilms juxtaposes the dazzling stage program of the transvestites with more intimate shots from the cloakroom. Shakespeare, Dante and Japanese Kabuki Theater are reminiscent in the photos published in 1987 of the theater group of exceptional artist Lindsay Kemp (1938-2018) who committed his art to the "persona". In their shrill ecstasy his pieces precisely question the fragility of the mask, and Anno Wilms was there to capture it. In the midst of transformation the fragility of the dream world so passionately presented on stage is revealed.



On the occasion of the first posthumous exhibition of Anno Wilms' photographic work in the Collection Regard, Berlin, the photo expert Klaus Honnef describes her work as follows: "Anno Wilms designs a thoroughly photographic, artistic, artificial and even "realistic" reality that envisions the search for the human core in humans as a chimera". In search of a comprehensive understanding of identity, be it cultural, religious or gender, Anno Wilms examines the fragile area of self-assertion between private life and the stage, between the self and the foreign, between reality and vision.



After training at the Hamburg Photo School and graduating from the Photography Department of the Lette-Verein, Berlin in 1957, photographer Anno Wilms, born in Berlin in 1935, worked as a freelance photojournalist, primarily focusing on social minorities (Bedouins, Rastafarians, Roma) and the performing arts, especially the dazzling world of the Berlin stage (jazz, theater, dance) and published numerous illustrated books. The photos taken in the famous West Berlin nightclubs in the 1970s are assembled in her illustrated book „Transvestiten“, for which she received the 1978 Kodak Photo Book Prize. In search of a comprehensive understanding of identity in the tension between reality and vision, her main interest was the human being and their individual living conditions.

The architectural photographs, primarily taken in Berlin and New York, in which she captured the most important building projects of her time in extraordinary compositions, including their salient details, form a completely separate field of her art. Anno Wilms died in Berlin in 2016.

The photographer's artistic estate was transferred to a foundation during her lifetime, which has made it its mission to preserve her extensive photographic work and make it accessible to the public. The Anno Wilms Foundation is located in the artist's former home on Xantener Strasse in Berlin-Charlottenburg.

Curator : Marc Barbey



Exhibition supported by

Metropolis

Barbara Wolff



Since 2018, Barbara Wolff has dedicated herself to the city of Berlin and its people. Wolff's photographs are not about classic city views. They are about a subjective view of Berlin in the now. The pictures tell of residents and their urban environment. Patterns of the city emerge, networks of relationships between people, architecture and (artificial) nature. The multi-layered levels of the photographs take the viewer on an emotional journey through the city. It is about the transformation of the city, about provocation and chaos. It is about secrets, but also about visions. We visit S-Bahn stations and Berlin waterways, graffitied walls and crowded shopping malls. But we also see the famous empty Berlin squares and stand in front of the closed doors of techno clubs in the Corona year 2020. The *Metropolis* exhibition is an exciting picture narrative. For those interested in photography and Berlin enthusiasts. For those who live in Berlin, as well as those for whom Berlin is a place of longing.

From the preface of the book: „In her almost daily walks, preferably on foot, Barbara Wolff creates photographs with a metaphysical dimension, in which she captures the essence of a moment, regardless of how fleeting the moment is. Her work goes beyond the mere documentation of an objective reality. When recording decisive moments, Wolff demonstrates an unusual sense of composition that is enhanced by a heightened sensitivity, enabling her to reveal different facets of life – or consciousness, one could say – in relation to her subject matter. Her artistic vocabulary is rooted in humanistic photography, but in my opinion, given the subtlety of her work, it could also be ascribed to magical realism. Barbara Wolff shows us the world as it is, but at the same time almost every image conveys an overarching, sympathetic, respectful, sometimes visionary and often utopian dimension.“ - Marc Barbey

All images are taken with her smartphone. After an analog negative has been produced from the file, Barbara Wolff develops classic silver gelatin prints herself on her favored matte photo paper. Barbara Wolff (*1951) grew up in the GDR and studied photography at the Leipzig Academy of Visual Arts. In 1985 she moved to the Federal Republic of Germany. To this day, she works freelance for the Munich-based view-camera manufacturer Linhof. Her freelance photographic works have been shown in Berlin (2017, 2020), Arles (2018), Vendome (2019), Geneva (2019) and Belém, Brazil (2019) and are represented in international collections. The photographer lives and works in Berlin.

Curator : Marc Barbey

American Mirror

Philip Montgomery



Hiawatha Bridge, Minneapolis, Minnesota, May 2020



Untitled, Minneapolis, Minnesota, May 2020



Saying Goodbye to Brian, Miamisburg, Ohio, 2014

As a non-profit foundation, Deutsche Börse Photography Foundation supports young artists in the form of awards, grants, exhibitions and cooperations with other institutions. Since 2017, this also includes the Foam Talents program, which is hosted by the *Fotografiemuseum* in Amsterdam and honors 20 young artists each year. Part of this support is an annual purchase of works by one of the „Talents“ for the *Art Collection Deutsche Börse*. In 2020, works by Philip Montgomery were acquired as part of the cooperation with *Foam*.

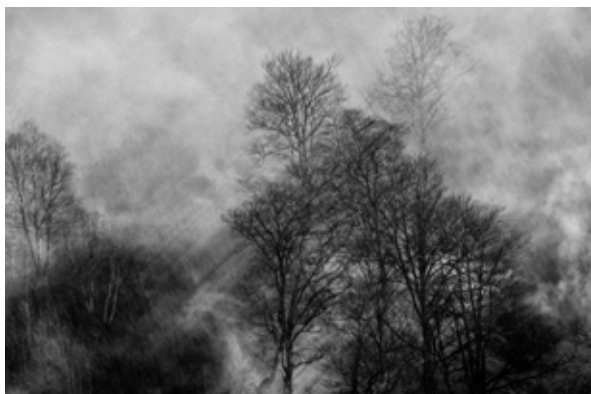
Philip Montgomery's *American Mirror* is a portrait of American volatility—a view of a nation in flux, torn between its future and its past. The Ferguson unrest, in 2014, served as a flashpoint not only for the photographer's understanding of his home country but for America itself. The sense of optimism and progress that had been reflected in the election of the first black president had given way to something else—a fractured, churning, conflicted state. The subjects of Montgomery's images are everyday Americans caught between moments of grief, crisis, anger, euphoria, fear, and relief. While working in the tradition of documentary photography, Montgomery's approach is markedly more cinematic, capturing in sharp relief a nation frozen like a film still—a tragedy unfolding without end.

Philip Montgomery (b. 1988) is a photographer whose current work chronicles the fractured state of America. He is a regular contributor to *The New York Times Magazine*, *Vanity Fair*, *The New Yorker* and *Zeit Magazine*. He has received numerous awards, including the *National Magazine Award for feature photography* for his work chronicling the opioid epidemic. Philip's work has been exhibited at the *International Center of Photography* in New York, *Foam Museum* in Amsterdam, the *Annenberg Space for Photography* in Los Angeles, *Aperture Gallery* in New York, and the *Deichtorhallen House of Photography* in Germany. Montgomery's monograph, *American Mirror*, will be published by *Aperture* in fall 2021. He lives and works in New York City.

Curator : Anne-Marie Beckmann

D'ici, ça ne paraît pas si loin

Collectif LesAssociés



D'ici, ça ne paraît pas si loin ("From Here, It Doesn't Seem So Far") is a documentary and artistic project made by the LesAssociés Collective. It uses photography, sound and video. Begun in 2015 at the time when the French regional map was redrawn, it challenges the feeling of belong: what does "being from here" mean? Is someone from where they were born? Or from where they decide to live? What if we were all foreigners? La Nouvelle-Aquitaine, the largest of the new French regions, was used as the project's framework. In four years the Collective's photographers scoured the 1,900 km of the new region's land borders, visited four urban areas with differing populations, went to the main natural sites and gathered over 150 hours of interviews. The Associés' photographers worked on three main paths: the rural-urban relationship, the issue of time and how an account is the product of the fears raised in us by our environment. *D'ici, ça ne paraît pas si loin* starts from the tenet that making society is also making culture. The collective development of a joint photographic project is an example of an artistic "living together". The project thus mobilized each person's capacity to make society and extend the issue of one's identity within and related to a group. It is *D'ici, ça ne paraît pas si loin*'s mirrored reflection: how can each individual's, each sub-region's uniqueness be shared starting from a simple point on a map?

The photographers :

Alexandre Dupeyron, Élie Monferrier, Olivier Panier des Touches, Joël Peyrou, Sébastien Sindeu

Several others contributed to or provided help in the project's implementation.

Particular thanks go to Matthieu Bergeret, architect/stage designer; Fred Corbion, director/musician; Luc Gwiazdzinski, geographer, Cyrille Latour, director/editor; and Émmanuelle Saucourt, ethnologist of oral traditions.

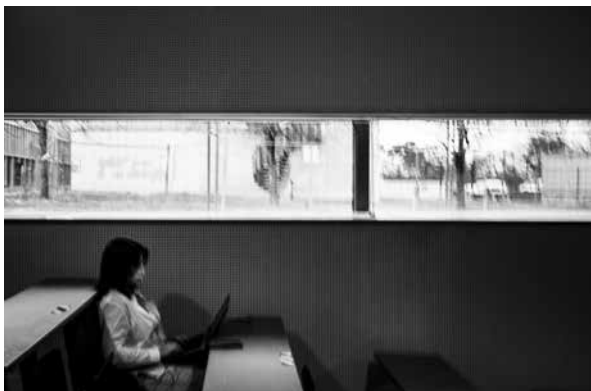
D'ici, ça ne paraît pas si loin was published by Éditions Le Bec en l'Air in February, 2020.

Exhibition supported by

 **WHITE WALL**

Sauver les corps

Collectifs ParisBerlin>fotogroup & LesAssociés



© China / Torsten Schumann, Bordeaux / Alexandre Dupeyron, Berlin / Holger Biermann

Curator : Christel Boget

Exhibition supported by : Freundeskreis Willy-Brandt-Haus Berlin, Institut français Berlin, Total Germany, WhiteWall

Photographers : Holger Biermann, Chiara Dazi, Alexandre Dupeyron, Anton Roland Laub, Élie Monferrier, Joël Peyrou, Olivier Panier des Touches, Sebastian Rosenberg, Renko Recke, Torsten Schumann, Andreas Trogisch, Barbara Wolff

Realisation from film : Frédéric Corbion, Cyrille Latour

Changes in habits, a lack of clear perspectives, a narrowing of living space and the social perimeter, an emotional lack: all these factors disturb our ways of life and weigh on minds and bodies. A watershed between the world before and the world after, a specific moment is shaking our society. What lessons can be learned?

After a year of Covid-19, *Sauver les Corps* ("Saving Bodies") shows the perspectives of each person's experience and wonders about the pandemic's impact on German and French societies. Depending on personal, family and material situations, the social restrictions are neither managed nor accepted in the same way. Age, celibacy, the state of health, urban or rural habitats, individuals or the whole, everything is important. The introspection fostered by the health crisis aggravates inequalities and the latent fractures in our societies. Should the template be changed?

Faced with ourselves, what are we becoming? What are we becoming when, wearing our masks – the masks that enable us to make society – fall?

Sauver les corps explores this moment through two approaches: The immediate perimeter: buildings, neighbors, the neighborhood, the people we still see.

Social disparity: young and elderly people, personal situations, the kind of habitat and environment we live in.

Video and sound are used to show the impact of the health crisis and convey the questions asked by our fellow citizens in these circumstances. *Sauver les corps* is not simply a symbolic photographic and artistic exhibition. It aims to provide a sensitive ear likely to fuel reflection on our society. The composition of the photographic film makes it possible to give particular focus to testimonies and feelings in a format that will reach all audiences. It complements the paralleling of photographers' esthetics and experiences in each of the two countries.

This process, a collaboration between two German and French collectives, is done between the urban areas of Bordeaux, Paris, Berlin and Chengdu, Lijiang and Beijing in China. It strives to increase points of view, show people's expectations or emptiness, and express the hopes or needs that have become the most basic. Or how, in just one year, we are capable of rethinking the fact and ways of "living together" and especially the how to "live better together".

INSTITUTIONS

ARTE

The aim of ARTE is to strengthen the understanding and rapprochement between people in Europe through culture and an inspiring, innovative program. Since its foundation, ARTE has been committed to enhancing cultural heritage and promoting today's creative work through an open-minded and valuable program. In this sense, ARTE invites you to share multifaceted and limitless experiences on screen.

Contact www.arte.tv

Chaussee 36 e.V.

The non-profit organization CHAUSSEE 36 regularly organizes photography exhibitions, publishes books, holds events and thus creates interaction between art, artists, the public and institutions.

With photography, architecture and design, we want to inspire and encourage progress. In doing so, the following four individual and societal values are at the centre of our thinking: Democracy, Sustainable Development & Environment, Eros & Thanatos, Gender Equality.

The organization is part of a multifaceted cultural institution with several exhibition spaces, a photography and design collection, a photo lab, a library, a café and various spaces that can be rented for events and photo shoots.

CHAUSSEE 36 is located in Berlin-Mitte in a Prussian officers' house built in 1886, which has been restored and expanded according to sustainable principles.

Contact www.chaussee36.photography

Collection Regard

As its French name 'Regard' suggests, the collection hopes to inspire a deeper gaze towards that which is being viewed. The collection aims to further the discovery and re-discovery of photographers that deserve our attention. Marc Barbey has been collecting photography since 2005. The Collection Regard covers works from the beginning of photography to the 1990s, mostly by German photographers and with a special focus on Berlin. To this end, a series of curated solo exhibitions with exhibition-accompanying publications and photographic salons (Salon Photographique) have been taking place in the collection since 2011 in order to provide photographers, institutions, curators, collectors and photo-enthusiastic individuals with the opportunity to discover new photographic work and to exchange together. With her work, the Collection Regard deliberately takes a position between the gallery and the museum. The extensive oeuvre of Hein Gorny (1904-1967) holds a special position in the Collection Regard, as Marc Barbey is entrusted with the administration of his estate. Further to the inventorisation and archivation of the still largely unknown oeuvre of Hein Gorny, the collection focuses on making the oeuvre public and to help ensure that Hein Gorny is perceived as the great photographer he has been.

Contact www.collectionregard.de

Deutsche Börse Photography Foundation

The Deutsche Börse Photography Foundation is a Frankfurt-based non-profit organisation. The foundation activities focus on collecting, exhibiting and promoting contemporary photography. Deutsche Börse began to build up its collection of contemporary photography in 1999. Art Collection Deutsche Börse now comprises more than 2.000 works by over 130 artists from 27 nations. Expanding the Art Collection Deutsche Börse is one of the key aims of the foundation. The collection and a changing exhibition programme are open to the public. Together with The Photographers' Gallery in London, the foundation awards the renowned Deutsche Börse Photography Foundation Prize each year. The promotion of young artists is a special concern of the foundation. It supports them in the form of awards, scholarships, exhibitions and cooperations with other institutions, such as the Foam Talents Programme of the Foam Fotografiemuseum Amsterdam. Other focal points include supporting.

Contact www.deutscheboersephotographyfoundation.org

Freundeskreis Willy-Brandt-Haus e.V.

The Freundeskreis Will-Brandt-Haus' mission is to promote politically and socially engaged international photography. The Freundeskreis was founded in 1996, the same year that the Willy-Brandt-Haus was inaugurated. This new place was very quickly influenced by the imprint of international artists. It has also become a reputed exhibition center in Berlin independently of its political dimension.

Evgueni Khaldei is part of the German collective memory as are Robert Lebeck with his Africa Year Zero and female photographers such as Silvia Plachy and Gisèle Freund. In 2012 the Breaking the Glass exhibition was a sensational hit. The Freundeskreis has exhibited the winners of the World Press Photo since 2002, the world's biggest and most prestigious annual photojournalism competition. The Freundeskreis also regularly organizes readings and screenings at the crossroads of art and politics.

Contact www.freundeskreis-wbh.de

LesAssociés

The LesAssociés Collective was founded in 2013 in Bordeaux. It assembles not only photographers but also sound and film professionals. Coming from the documentary tradition, the Associés members do totally different and complementary composition that combines photography, sound and video. Their production addresses the identity/regional relationship, whether it be when the regional map of France was reformed – *D'ici, ça ne paraît pas si loin* ("From Here, It Doesn't Seem So Far"), produced in Nouvelle-Aquitaine from 2015 to 2019 – or the shake-up in our lifestyles caused by the health crisis – *Sauver les corps* ("Saving Bodies"). The Associés' process aims at a dialogue with the singularities of the shared narrative. This goal is applied to the authors' very work within the group but also in the questions raised by each project and its performance. Within this idea, the Collective produces a photographic film for each project where techniques, sensibilities and proposals blend together. Starting in January of 2020, the LesAssociés Collective has organized traveling performances of *D'ici, ça ne paraît pas si loin*. In order to reach everyone, a stage design for a public space has been created. *D'ici, ça ne paraît pas si loin*, was also published by Le Bec en l'Air press in February, 2020. The exhibition and film, *Sauver les corps*, their latest project, was first put on at the *Rencontres d'Arles*.

Contact www.lesassocies.net

L'Ascenseur Végétal

L'Ascenseur Végétal ist eine Buchhandlung (FR/EN Website und webstore / Galerie in Bordeaux), die sich Fotobüchern widmet und sich auf unabhängige Verlage und self-publishing-Künstler aus der ganzen Welt spezialisiert hat.

Contact www.ascenseurvegetal.com

ParisBerlin>fotogroup

The ParisBerlin>fotogroup – a not-for-profit association founded by Christel Boget, the exhibition's curator – is a platform that has spent the past 20 years showing and promoting contemporary photography on both the Paris-Berlin corridor and throughout Europe. Since 2001 the ParisBerlin>fotogroup association, based in France and Germany, has accrued expertise in the organization of exhibitions and events. It has mobilized numerous photographic authors and institutions in the pooling of their funds and of specific creations with a view to documenting specific themes. The works by photographers, selected according to carefully chosen themes, are disseminated in the form of screenings, exhibitions, publications.

Christel Boget also curated the French exhibitions of Erich Lessing (Austria), Léon Herschritt (France) and Angelika Platen (Germany) between 2003 and 2018.

Beginning in 2015 ParisBerlin>fotogroup founded the FOTOHAUS I PARISBERLIN exhibition concept by regularly inviting French and German institutions to work together on artistic projects. ParisBerlin is involved in curating exhibitions, coordinating artistic projects, organizing workshops and portfolio readings and the publication of catalogs and books.

Since 2014 the association has also been the driver of the *Month of Photography-OFF* Festival in Berlin.

Contact www.fotoparisberlin.com

WhiteWall

WhiteWall was founded in 2007 by Alexander Nieswandt and has established itself as the world's leading photo lab in his 13 years of expertise in the photo finishing market. WhiteWall is made up of a team of passionate experts, combining state-of-the-art technologies with traditional development methods. WhiteWall's award-winning gallery quality is based on first-class backing materials, high-quality laminations, and handcrafted manufactured frames.

WhiteWall is present in more than 13 countries with 180 employees. All products are manufactured at its professional lab in Frechen (near Cologne) which spans over 7,500 square meters and shipped to over 50 countries. With over 20,000 customers from the professional photography sector, 4 of its own flagship stores in Düsseldorf, Hamburg, Munich and Berlin as well as shop-in-shop systems in selected LUMAS galleries around the world, WhiteWall ranks among the global players in the industry. Three TIPA World Awards, in 2020 as "Best Photo Lab Worldwide", underscore the claims and quality of WhiteWall products.

Contact www.whitewall.com